

# OF INTEREST TO WOMEN

Portraits and Sketch of Mrs. Whiffen—A Business Woman of Note—Society Women as Whips—Fashionable Reticules.

## MRS. WHIFFEN IN LONDON.

In Small Character Parts and Parlor Recitations She Began Her Career.

Now a Valued Member of the Lyceum Theatre Company, with a Varied Repertoire.

Mrs. Thomas Whiffen for years has taken prominent character parts in the plays given in the Lyceum Theatre. She was an English girl, who began her career when but seventeen. Her parents were cultured people of the old school, and so gave her a liberal education. In fact, they designed her for a singer. But having a taste for the drama, and begging hard to be allowed to follow the bent of her own mind, she made her first success as a fairy in one of the London theatres.

"In those days," said Mrs. Whiffen,



## OUR PHYSIOGNOMY.

Why will women with prominent ears draw their hair back tightly at the sides of their heads and thus emphasize the defect? If they would leave it a trifle loose and wave it a little, the fact that their ears do not lie quite in the way that they would choose, would in many instances pass unnoticed. A woman with a moderate amount of hair can, if she has the skill, make her head almost any shape she likes. The Pompadour coiffure was intended for people with low brows, and is always trying to those with high foreheads.

The nose is a difficult feature to manage if one is not satisfied with what nature has done in that direction. There is a physician in Paris who undertakes to alter the shape of this feature, but he says that people are seldom satisfied afterwards, and that for the remainder of their lives they have a strange, uneasy feeling whenever they look in the glass. It is a well-known fact that a wealthy New Yorker paid a large sum to a distinguished surgeon of this city several years ago to have the length of his nose reduced by the fractional part of an inch.

There is a vast deal of truth in the saying that "God made all our other features, but we make our own mouths." A certain lady well known in society, teaches her children that it is their duty in this world to keep the corners of their mouths turned upward; in other words, to be cheerful.

## WOMEN DEMONSTRATORS.

Have you ever noticed in passing through one of our large department stores a young woman, sometimes several young women, who seem to be apart from the regular corps of saleswomen? Usually they have a little corner or some similar space allotted to them and the goods in their charge, which latter are always displayed to the best advantage.

So is the young woman, if she is clever. That is her business—to attract the attention of the public to her wares and demonstrate their usage. Her official title is "Demonstrator."

Everything is so inviting in her vicinity that you are drawn toward the spot. Once there, and be you man or woman, you rarely make your escape until you have left an order with her.

The first thing that strikes one is the neatness of the whole display, including the charming yet thoroughly business-like young woman who addresses herself to you.

Her particular goods are the "best of their kind" before the public, you are informed, and their many virtues are clearly and concisely made known. If what she has on display is anything one can sample, she "serves" you. Then she expects the order. Few resist.

You can go away with two impressions. One is of the young woman herself and the other is of her voice. Her calm, dignified, superior yet gracious manner makes you feel as if she had conferred a special favor upon you by introducing her goods to you, and one you should appreciate accordingly.

But it is the voice which you particularly remember. Clear, cold, insinuating, monotonous, stereotyped, it remains forcibly fixed in your mind. Once heard, you never forget it.

Like the bicycle face, the "demonstrator's voice" is unique. It belongs to no other class, for to acquire it the young woman has stood in exposition booths and behind counters in various stores from one end of the country to the other, day after day telling the same story to each customer.

A human phonograph—yet without her personality a phonograph might talk on forever without making captive one shopper.

Thus it is that a first-class demonstrator commands a salary far in advance of the average saleswoman. Indeed, they regard the latter as the commercial traveller does his fellow salesman behind the counter.

Once a demonstrator establishes a reputation, thereafter she may dictate her own terms. It is a new field of employment for women, and one which they are filling satisfactorily.

## A SPACIOUS FRAME.

A novel photograph frame that has the merit of accommodating a generous supply can be made of a large palm leaf. One woman with a craze for collecting photographs of celebrities has several. Her method is to select a big leaf with a fringed edge and a big stem. When it is safely at home she lays it down upon a large table or the floor and marks with a small bowl the position and size of the openings. That done, she cuts them all out with a sharp knife and paints around the edge of each opening a half-inch band of paint, in any color preferred, and finishing it with a narrow line of gold. Against the openings, on the back of the leaf, she lays each picture with care, and makes it fast by pasting over it either strong paper or cloth. When all the work is done she ties a big ribbon bow around the stem and tacks the huge frame upon the wall.

## THE CARE OF BRASSES.

Shining, spotless brasses add much to the appearance of a parlor, and no matter how handsome or tasteful the room may be, if the brasses are not kept bright it will never have a "thorough" look. The andirons, fender rim about the fireplace, etc., should be polished well once a week. If the maid can only be persuaded not only to make them clean, but to keep them so, by a slight rubbing every day, so as to remove all tarnish as soon as it appears, there will not only be a great gain in appearance, but she will find her own work much lightened and the weekly struggle with them robbed of half its terrors.

The grass of annual fades where duty blooms.

Misery is dreary, solitude creative.

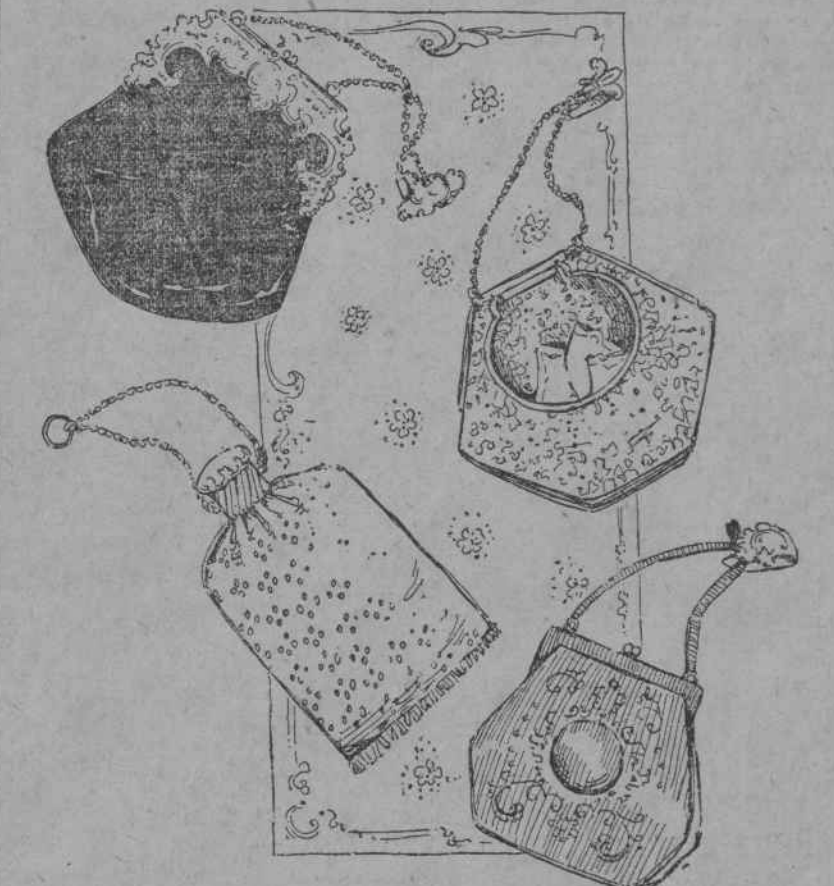
## NOVEL RETICULES THE VOGUE.

With the rage for belts comes as a most natural sequence the reticule, or shopping bag, that is small enough to be stylish and large enough to be convenient. It is worn suspended from the belt, and is actually a facsimile of the "tramp-bag" so popular several years ago as an adornment for the pretty girl and as a temptation for the light-fingered beggar.

The reticules of this season are larger, more artistic, more expensive and far more attractive to the dainty belle and appreciative tramp than ever before. New materials and new styles and shapes are in vogue. Twenty dollars will only buy the most economical of reticules, while the price of the better grade may run as high as \$80 or \$90. And where jewels are used

are in every instance sterling silver or pure gold. The French gray silver is much used, and occasionally the gold clasps are richly encased in dull reds and blues or metallic greens, and then the price leaps up some \$40 or \$50. And the belt to which the reticule is attached must perforce clasp with an enamel buckle to match the last extravagance.

The Summer Girl will wear only the daintiest and most appropriate of reticules. Dark leather or satin she will disdain. For her special use will be manufactured bags of white seal with filigree silver clasps, or Dresden silk, with clasp and chain of Roman gold, else of costly lace drawn smoothly over delicately tinted satin. And always these elaborate reticules must be suspended



In the clasp, as is not often the case, a check for \$1,000 is apt to follow the delivery of the bag. The jeweled-clasp bag is the supreme ambition of the debutante, and is, of course, only made to order.

The pretty novelties in these bags for Spring are shown in lizard and snake skin, in horned-alligator, black goat and carved calfskin. Carved calfskin is really the novelty par excellence. The leather is smooth, beautifully dressed and russet-colored, with intricate, conventional designs carved on the surface by hand. It somewhat resembles the Venetian leather imported some years ago for the "tramp-bags," but is entirely the result of home talent, and as artistic it is novel.

Metal clasps and chains for these bags

ed from belts that are in perfect harmony in color and material.

The midsummer fad in bags will, of course, follow the prevailing rage, and be composed entirely of artificial flowers. With a naive costume a violet reticule will be worn; with a Dresden toilet the reticule will be of crushed roses and magnolias, and for the gown of white and cream, bags of yellow buttercup or forget-me-nots will be selected.

Large, round bags of cream knitted silk, in which patterns of a new style of brightly colored beads are wrought, and which open quite flat, like the tiny purses for small change, will furnish variety among dressy bags, and are shown in colors to match any number of gay Easter toiles.

## A WOMAN RAILROAD CONTRACTOR.

When it is taken into consideration that the women of the present end of the century have been compelled to stop and tear down the sign "no admittance" from both universities and commercial enterprises, it is astonishing to learn how successful they have been in the professions and in the walks of life requiring executive ability.

Women are not only entering the field of business, but are making money in it.

In Dover, N. H., Mrs. Mary E. G. Doy has proved her ability to manage a street railway, and announces large dividends to the stockholders—which is quite another matter.

And conservative Boston has become a veritable hot-bed for the advancement of women in business enterprises. There are progressive Boston women, who can conduct almost any desired line of business; design an artistic dwelling or municipal building, take an excellent photograph,

The entire work on these contracts was superintended by Mrs. Cram, whose judgment in such matters is considered something unique.

About a year and a half ago Mrs. Cram decided to paddle her own business canoe. She now has her own offices, manages all her business dealings and is proving the wisdom of her choice in her remarkable success as a contractor.

In addition to her regular work, Mrs. Cram conducts a commission business, selling machinery and materials used in excavating and in general masonry work.

She superintends all her own work, and to this fact she attributes the satisfactory results obtained. When she has a large contract on hand she drives to and from the scene of action several times a day in a jaunty car that is managed with the skill of an expert whip.

To Mrs. Cram was confided the entire management of the construction of the



MRS. ALICE CRAM, OF BOSTON.

print a novel in the latest style, and if the novel is not a success, arrange for the author's funeral in a fashion only possible to a tender-hearted feminine undertaker familiar with business reverses in the "Hub."

Mrs. Alice E. Cram, who has made such an enviable reputation for herself as a contractor, is also a Boston woman.

Mrs. Cram says that she had no special business training beyond a good public school education, and the fact that she was the sister of six brothers.

She started in business as a contractor with her husband nine years ago. Her business ability was manifest from the start. Together Mr. and Mrs. Cram contracted for the foundation work of some large recent public buildings, among others the new Public Library, the Court House, the Boulevard Bridge and the Albany railroad, which is said to be one of the finest pieces of masonry in the country.

foundation for the Edison Electric Company building, of Boston. Her most recent achievement was securing the contract from the Chase Granite Company, of New York, to team 40,000 tons of stone to be used in elevating the tracks of the New York, New Haven & Hartford Railroad. For this contract she competed with contractors all over the country.

Mrs. Cram is of the "Newest Woman" type. She is a pretty, well-dressed, home-loving woman on one hand, and on the other, thoroughly business-like, energetic, just to a degree, far-sighted and generous.

Without being sentimental, she employs women entirely for her office work. "I find that they can always be relied upon," she said recently. Mrs. Cram is a member of the Professional Women's League, of New York; an executive officer of the Boston Business League, and treasurer of the Boston Playgoers' Club.

## FASHION NOTES.

The fate of the big sleeve is sealed. Exaggeration has been its death. As punishment for past sins, plain, severe styles that are the bane alike of the over-thin and the over-stout are upon us. A few moments of reprieve may be allowed, but Autumn at latest will see both puffs and frills banished, or at least so the authorities say.

Bonnets are a feature of Spring millinery. Even the toque must take second place. Wide strings either of tulle or chiffon will be tied under the chin in true demure fashion.

Many jewels and much gold embroidery are features of both hats and bonnets. The turquoise appears to lead all other gems.

Violets hold as high a place as they have done in the past. Nothing seems to diminish their popularity. This season the double Parma variety in deep purple is accounted greatest favorite.

"Coat of mail" is the name given to a new bodice, but so frail is the material it seems almost the refinement of sarcasm. Fine black straw plaited in tulle as a foundation, interspersed with sequins of green, silver and gold, is doubtless suggestive of the garb of bold knights in coloring, however, and thence comes the name.

An evening gown recently come over is of salmon-pink satin, the bodice jeweled and spangled with colored pearls.

A novel gown is of alpaca canvas in dark blue. The trimming is cornflower blue canvas worked in white and lined with yellow.

Ribbon is a feature of all Spring costumes. A notable cape is entirely of black satin in sash width made up into plaits. With it is shown a collar of embroidered lawn.

## CYCLING NOTES FOR WHEEL-WOMEN.

There are filed in Washington 725 applications for patents on bicycle improvements. But it is difficult to suppose that of the number named any are likely to prove more interesting than the invisible brake exhibited at the Brooklyn show, which, when applied to a running fixed wheel, seemed to be thoroughly effective.

If the contrivance is as good on the road as on the stand, wheelwomen will be surprised by the multitude by whom backpedalling, after the Twentieth Century blunderer girl—whose mission seems to be to prevent overcrowding—the novelties of greatest interest were the non-puncturable tire, which will be especially useful for tandems, and the multi-gear, which gives the rider a choice of three gears, or of throwing the shaft out of gear altogether. Whether of great use or not, the device is pronounced very ingenious.

A new substitute for the ordinary corset is the "health waist," which is made on the assumption that the figure must be supported to some extent. And probably the assumption is correct in regard to a large majority of women. But it is hard to see why, with all the facilities there are for gymnastic training, the young women of today should not become independent of this extraneous support.

## A BEAUTIFUL FOOT.

A truly beautiful foot must first be free of all blemishes, and in perfect proportion to the leg and stature. The instep should be high, or moderately high, and the portion under the instep hollow and well raised above the level of the sole; the toes regular and well developed, the heel narrow and non-projecting. The general outline of the perfect foot is long, slender and graceful. The toes of the beautiful foot (according to Flaxman) should follow each other imperceptibly in a graceful curve from the first to the fifth, and in the Greek foot, according to the most famous statues, the second toe was made longer than the great toe. The beauty of the longer second toe is disputed.

It is true that small feet are considered by many a mark of aristocracy, but they certainly do not indicate superiority of intellect, for many brainy women of supreme intelligence have had very large feet. George Eliot, for example, and Mme. de Staël, the most brilliant woman intellectually of her day, had such large and ungainly feet that she was made miserable by the consciousness of their undue proportions. Mme. de Staël once ventured to assume the role of a Greek statue in some tableaux vivants, and was grievously offended by the witty Talleyrand's bon mot, that he recognized the impersonator at once by the "pled de Staël."

The high French heel is accountable not only for the distortion of the first joint of the great toe but for innumerable feminine internal complaints, besides which it is utterly impossible for any woman alive to walk or dance gracefully in high French heels. It is said that a fashionable French woman once asked a famous artist how to acquire a graceful carriage, and was told to take off her high-heeled shoes, place them on top of her head, and practise walking until she could do so without the little shoes showing the slightest quiver of motion.

"When you walk," he said, "with those shoes perfectly balanced, you will have the gait of a goddess, and for the first time since French heels were invented they will really have served to help and not to disfigure a woman."

The results of tight shoes are not always immediate, but they are sure and very painful. Corns are horny indurations with a sensitive nucleus or base, and appear on the exposed portions of the joints of the toes.

Nails that have a tendency to grow sideways should be carefully pared. Where the nail grows into the flesh it may be cured by making a Y-shaped cut in the centre, the broad part of the Y at the top of the nail.

Once a week at least the feet should be carefully examined, after plunging them in warm water. Every particle of loose skin should be removed while the flesh is still soft from the bath. Any callousities or indurations should be rubbed quite smooth with a bit of pumice stone, or, better still, a Japanese corn file.

The following remedy is an effective cure for corns:

CURE FOR CORNS.

Take a lemon, cut off a small piece, then place it so the toe may be inserted with the corn; tie this on tightly at night, so that it cannot move, and in the morning you will find that you can remove a considerable portion of the corn with a blunt knife. Make two or three applications, and great relief will be the result.

ANSWERS TO CORRESPONDENTS.

Mrs. Clarke.—The article on oily skin was published in the Journal February 24.

## WOMEN WHO SLEIGH.

Style of Trap and Class of Horses Considered Good Form by Competent Whips.

Since the beginning of Winter society belles have been impatiently awaiting the arrival of a good, old-fashioned snow storm and the opportunity for sleighing which it would afford. There is no sport into which women enter more heartily or in which they appear to better advantage. Holding the reins with skill over dashing steeds in a swift cutter, a well-dressed woman seems at the pinnacle of her glory.

To guide a cart or trap through the crowded roads of Central Park is considered difficult, but to drive a sleigh under similar conditions is more than doubly so. There are a few maids and matrons, however, who are perfectly at home in a cutter. These have braved the elements during the recent storm to enjoy a good ride.

Mrs. T. H. Spaulding is among the famous whips of the city. She is one of the most enthusiastic sleigh-enthusiasts to be found anywhere. It has been her boast for years that she is the first person to appear on the road after a fall of snow. Her love for the sport leads her to distance all others in the procession up Jerome avenue. Mrs. Spaulding's favorite vehicle is a rather high and very narrow cutter, having a black body and red runners. The mountings are of sterling silver. An inlaid monogram of the same metal adorns the back. The sleigh is really intended to hold two persons, but unless both are as fairy-like as its owner there would scarcely be room for more than one.

The chestnut geldings, Frank and Mars, are generally attached to the sleigh. They are finely bred animals which have taken many ribbons at the New York Horse Show. Mrs. Fred Gebhard owns the brown geldings Nip and Tuck, as well as the ponies Louise and Fetiche. In the drab cutter which Mrs. Gebhard uses when driving alone or with one of her friends, the latter are generally hitched. When there is a party to go out, the fur-mounted Russian sleigh, with three horses, does duty. The team is then made up of Nip, Tuck, and for the third horse either Fies or Feather. A livelier set of geldings would be hard to find. These four made up the team with which "Freddie" Gebhard took second prize in the four-in-hand class at Hollywood last Summer.

Mrs. Charles Burke was the first New York woman to appear in a tandem sleigh. Since then the fad has become rather popular. Mrs. Burke does not always drive a tandem, but sometimes appears in a single sleigh behind the high-stepping cob Dickens. She handles the reins in a graceful and fearless manner.

Miss Mary Murphy, daughter of ex-Collector Thomas Murphy, is another who drives a three-horse or a tandem sleigh as well as she can manage a single cob. Early in the Winter Miss Murphy suggested the formation of a tandem club for sleighing among girls who drive. But for the mildness of the weather the project would have been carried through. It is possible that even now, should snow continue for any length of time, the club will be formed.

If such a club is organized one of its foremost members will be Miss McCall, daughter of John A. McCall, president of the New York Life Insurance Company. Ever since she has been old enough to hold the reins Miss McCall has driven all kinds of horses. Consistently the horses does not live that she is afraid of. Her sleigh is a new one this year and is of the latest design, the body being very high and the runners wide apart.

Mrs. Albert G. Spaulding is the owner of four sleighs. The largest is a handsome Russian cutter, built with an arch for three horses. Her Canadian club sleigh will seat eight persons or nine, if three are placed in front. The Victoria cutter, purchased by her husband three years ago, is now seldom brought out. Her favorite among the four is an apparently plain road sleigh. It is splendidly made and is considered very speedy. To this she usually drives the black gelding Bert Baslaw. Mr. Spaulding's prize roadster, Miss Ida Adams, is another expert driver. When the ground is snow-covered she may be seen daily in a low "single," holding the reins over a dashing black gelding.

Mrs. Frank C. Hewitt has any number of turnouts suitable for snowy weather, but does not very frequently do the driving herself. She generally appears in a Victoria sleigh, surrounded by a vast quantity of fur robes. Her daughter, Miss Maud J. Hewitt, who is considered one of the best women riders in New York, drives her own team of stylish bay ponies to a basket cutter.

Mrs. Robert Stafford is an excellent whip. She has a team of high-stepping blacks, which she usually drives to a double sleigh. Miss Earle also drives, but is seen on the road more frequently in a handsome Victoria cutter drawn by a matched team.

Sir Frederick Cameron and his daughters drive the very swiftest of turnouts. Miss Cameron is a skillful whip and drives her spanking bars at whirlwind speed to a light sleigh, which is beautifully mounted with silver. Both the Sloane girls and the Misses Barnes handle the ribbons with equal facility, but are generally accompanied on their sleighing expeditions by some male member of their family, the young women, however, handling the reins.

Mrs. George W. Curtis, Mrs. Joe Widener and Miss Daly are all well-known figures on the Park drives during the sleighing season. Mrs. H. S. Kingsley drives a chestnut mare, Mrs. Earle a team of bays and Mrs. Selmer Hess a gray horse to a high cutter. Mrs. Eben Dinon and her daughter-in-law, Mrs. Fred Dimon, daily drive a team of handsome bay ponies. Another in the procession is Miss Adele Burroughs in a phaeton sleigh.

Miss McCoughlin took the ribbon at the recent horse show with the gray mare Magpie and the chestnut mare Lady Gray. She drives a low Russian sleigh.

All of these fair whips may be seen as soon as snow covers the ground speeding through the Park or along Seventh or Jerome avenue.

## A NEW PHILANTHROPY.

"It is all very well to get up reading rooms and coffee parlors and gymnasiums for the workman, and then provide him with rational occupation and keep him out of saloons," said the girl who has studied Man, "but what I want to start is an association for improving the condition of the men one knows. They go knocking about in such an aimless way when they try to amuse themselves! Their one idea seems to be to start on what they themselves would call 'a fierce time,' and they don't seem to know what to do with their leisure. Those who are not in business sit at the club and absorb cocktails, which is undermining for their constitutions. There is a great field, open to some one who will devise something for them to do, and make them do it, and there is a fine chance for some enterprising woman to step in and distinguish herself."

## ONE WOMAN'S EXPERIENCE.

"I can easily believe in Cuban atrocities," said a New York woman whose husband is a native of that sunny land. "Some cousins of Jose's came to the city, and in an evil moment I invited their children to spend the day with mine, and turned them loose in the nursery. I went up a couple of hours later and found that they had gone out and bought a pound of butter, which they had spread on the new carpet to make a slide, and were rushing up and down, enjoying themselves immensely! I don't think that anything could be much more atrocious than that."

## TRILBY KNEW NOT.

"Trilby," said the Laird, as he put on his goggles, "why are a tight pair of rubbers like Little Billee?"

Trilby said she didn't know.

"Because," replied the Laird, "they draw your feet."

## ART NOTE.

Rosina Emmett Sherwood will show two miniatures at the exhibition of the Society of American Artists, which opens the end of this month. A number of her water colors will also be exhibited in Chicago, as well as at the Philadelphia Art Club, and the Boston Art Club.

"each part in a drama, however small, was studied with care and brought to such perfection that all the members in a company stood the chance of gradually making their way from the bottom of the ladder to the top in a short time."

"My second venture was when I was eighteen, at a series of entertainments given by a popular Londoner, Mrs. German-Reed. This exhibition was called 'The Gallery of Illustrations,' and consisted of a number of people who acted, read or recited in character. My sister as well as myself gave some telling dramatic bits, and so successful were that Mrs. Reed gave up her parts to us, which, of course, made us quite proud. These entertainments were received by the church-going people, who were quite against the use of theatres and show places in general, with favor."

"After some seasons of acting in London and a tour through the provinces, Mr. Whiffen and myself started for America, where we opened in 'Pinafore,' at the Standard Theatre."

"Following this I took the part of Mrs. Ruth in 'Young Mrs. Winthrop' and Aunt Deb in the beautiful play of 'The May Blossom.' Later on I was the Sergeant in 'The Amazons.'"

"The art of acting lies in the power of repeat when speaking. Barring in a grievous fault, and a well trained voice has much to do with its success."

"My private life Mrs. Whiffen is a devoted wife and mother. Although travelling, Mr. Whiffen makes it a rule to be at home as many Sundays as possible, when the two live in Derby and Joan fashion. The good day is strictly their own. After breakfast they play a game of checkers, or the sweet wife is accompanied to the latest violin solo."

Music is the passion of these people of simple taste. Their home, a pretty apartment, is full of interesting objects, which they have gathered in their wanderings.

## HEARD ON THE SIDE.

When Mr. and Mrs. Bradley Martin spent their winters in New York and their summers at their place in Scotland, their entire corps of servants went with them whenever they moved. A young society woman who had once visited them on the other side was once heard to say:

"If I could not be a lady, there is nothing I would rather be than a Bradley-Martin servant."

A former society girl who has found it necessary to join the "self-supporting army" recently met one of her friends of other days, who said to her:

"You poor thing; you must find this thing in business awfully hard work."

"It is not so bad as you think," replied the other, with a smile. "Of course, it is not quite as amusing as going to balls, but it is not nearly as wearing on the nerves and health."

"There are two of my sex that I always make a special point of avoiding," said a bright woman the other day. "One is the girl who is just engaged, and the other the woman who has a new baby."

"Why is it that a mother-in-law and daughter-in-law can never get on together?" said one woman to another a short time ago.

"Don't you know?" returned her companion. "It seems to me that the reason is so obvious—they both love the same man."

A woman who has always been exceedingly particular about her dress recently lost her husband. A friend called upon her shortly afterward to offer her sympathy, in response to which the widow said, tearfully:

"I have only one consolation, and that is for three years there will be no watching of shades."

The public will have an opportunity of hearing Mrs. Ruth McNeary Stuart read from her own works for the first time next Saturday evening, March 21. She has taken the Fifth Avenue Theatre for the occasion, and several boxes, as well as numbers of seats, have already been bought by other literary people, all of whom are interested in the success of Mrs. Stuart's undertaking.